

tango  
melodies  
& chords  
*a la parrilla*

# THE TANGO FAKE BOOK

2/4  
Version



# THE TANGO FAKIE BOOK™

**2/4 EDITION**

Mark Arthur Wyman, *editor*

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# THE TANGO FAKE BOOK

**2/4 VERSION**

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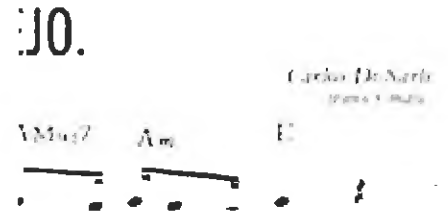
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## THE WORK

This is a Fake Book, a tango analog to the popular jazz Fake Books. To that end, it is intentionally without expressive markings, without tempo indications, rhythmic variations etc. Interpretation is entirely up to the performer. It is, of course, necessary to be familiar with the tango performance style in order to bring this book to life. It is also good for the student of tango, and for the arranger.

All transcriptions were done by me; the 'maw' in the charts stands for Mark Arthur Wyman. I made these over the course of more than four years. They were done as necessity dictated, more or less. Some were done for pleasure, or to correct another existing inaccurate chart, or because i couldn't find any written music. When i had the idea of The Tango Fake Book, then i began



to make them because i thought something in particular should be included.



I have tried to simplify melodies as much as possible, to get at the unadorned essence of any tune. Why clutter things up with a bunch of markings in a elementary, silly arrangement à la Korn? My idea is specifically to not influence a performance, to allow full flower of creativity from a performer, in the moment of performance, or

when beginning an entirely new arrangement.

Some pieces are easier than others to distill from a complex arrangement. Piazzolla's essential melodic ideas are almost inseparable from his arrangements; Pugliese can present the same difficulties. But insofar as it is possible, i have tried to eliminate indications of an actual arrangement. Make your own!

I have added some markings in the scores just for convenience of reference. For instance, A and B labels for sections of each tune, which i think are more neutral than other labels like Trio, Refrein and so on; or, in some (for ex., Piazzolla's *Balada para un loco*), intro and outro labels.



Where harmonies are not obvious, or where i could not determine a single basic harmony, i have provided alternates (for ex., *Uno*). Or melody too (*Gallo ciego*).

I made most of the tangos in 2/4. Tango seems obviously, to me, to be in 2/4; it is generally danced two steps per measure, and i think the music reflects this. These days many people disagree, and say that all tango should be written in 4/4. Modern tango, especially Piazzolla, Mosalini, Beytelmann and so on, can be and perhaps should be, and so i made an exception for the Piazzolla tangos and transcribed them in 4/4.

The design of the book, cover included, is mine too. It is in A4 size paper. The cover title font is Metro Retro by Nick Curtis.

## REPERTOIRE

The choice of repertoire was a bit haphazard. I know most of these tangos because i played them often. Some were from the very beginning of my experience playing in SF (*Loca*, *Oblivion*, *Cumparsita*). These happened to be the ones chosen by Dale Meyer for us to play. Some were from arrangements of orquesta parts. Some are here because of sheer

### ORGANITO DE LA



obviousness -a tango musician can't live without them (*Chocho*, *Cumparsita*, etc.). Of some i heard fantastic performances or recordings. Some are here because someone told me to learn them or transcribe them, or i had to perform them, maybe with a singer, which is where most of the canciones came from. Some just because i love them and i can't live without them (*Organito de la tarde*, for example). Some perhaps are not so well known, but i liked them and felt that they should be played more.



But in the end i feel i have compiled here a very good collection of tango, an essential songlist for beginner and experienced tango musician alike. There are represented here some of the very first tangos, through the Golden Age to modern, covering a wide range of tango styles. Included are many of the most popular tangos ever written, along with some less known. The greatest tango composers are present, such as Troilo, Discepolo, Salgán, Filiberto; along with one-hit wonders like Ernesto de la Cruz.

EL CHOCLO.  
TANGOS



I remember years ago, argentine bandoneonista Bocha Lopez came to San Francisco. At one point, he gave me a list of tangos to play, maybe 30 or so, the standard ones that he knew for any gig. I looked at the list and thought, hmm, i know one, two, *Cumparsita*, *Choclo*, no more. Now i am familiar with them all, and they are here. Another time, Jur Heijnen, a DJ and tango dance teacher with a very nice milonga in Amsterdam, gave me his list of the best tangos a group should play. Again, i knew several, but not many. I learned them, transcribed them, and they too are all here. This has happened a few times, and each time i wrote out the melody and chord--s, and then included them here.

## TANGO

Tango is the most beautiful, profound, passionate and complete music i have ever heard. I say complete, because it's got everything in it that i like best in music, all the various styles that i have played. It's got the audacious power of rock, the dirt and rawness and compelling rhythm of folk music, some of the harmonies, and all of the improvisational freedom, of jazz. And classical -- i need absolutely everything i ever learned studying classical to play tango well. Every chop, every etude, all my technique, interpretive skills, all go into tango, because all the infamous difficulties are present: all the blistering runs of octaves, thirds, trills, scales, fast arpeggios, melting legato, and lovely shaping and shading of phrase that you would hear in an average Horowitz or Toscanini performance are all used in good tango performances. In every good tango recording there is much subtlety, balance, grace, elegance. I feel that any number of tango pianists can, at the very least,



hold their own against many of the great classical pianists. Horacio Salgán is a fabulous pianist by any standard.

There are three basic rhythms in tango: tango, milonga and vals. A tango has that basic 2/4 (or 4/4) tango feel that we all know and love. A tango vals has a 3/4 rhythm. And a milonga is in 2/4, but has a quicker feel, with a characteristic swing due to a syncopated accent in every measure, an anticipation of the 2d beat. I have included here a selection of all three types of tango.

## LAST COMMENTS

This work is not done. How can it be? There are a billion beautiful tangos in the world. I am always adding new ones. I can't help it. It's an obsession, really irresistible. There are so many more to do.

Do you know a tango, your favorite, that unbearably beautiful, irresistible thing you can't get out of your head? Let me know, and it may be included in the next edition, **The Tango Fake Book, Volume 2**. So many beautiful tangos, milongas and valse in the world...

Do you have comments? criticism? information, such as dates of composition? Do you see a mistake? Please let me know. I am glad to hear from users of this book.

Look for the Tango Fake Book, Volume 2, with a completely new selection of tangos; and the **Vocal Tango Fake Book**, both coming soon.

## DEDICATION AND ACKNOWLEDGMENTS

This book is dedicated with love and respect to many people, who influenced me and the development of this Tango Fake Book, and i want to thank them for help, encouragement, influence, beautiful music, and general goodness:

First, mainly, much respect to the memory of Dale Meyer. He got me started playing this almost unbelievably gorgeous, rich music, often employing charts similar to these. He helped the tango scene in San Francisco flourish, and was unfailingly friendly, generous, helpful, and honest. He died unexpectedly several years ago, and i still miss him. He was a great guy.

To maestro Horacio Salgán, the greatest tango piano player, much respect and admiration. He is an inspiration.

To Arina with much love, kisses, hugs. She pushed me, helped with this work immeasurably, gave me ideas and lots of support and encouragement and even some love and Julian, the world's youngest tango musician.

To Julie Queen and Paul Lundahl, who in 2003 made my wonderful Buenos Aires experience possible. Now, guys: let's tell some Tango Stories.

To Andrea, who introduced me to Di Sarli among other things, mucho amor y besitos.

To Guillermo and all in Gente de tango, and Julián Peralta, Bruno, and all in Fernandez Fierro with much respect. Thanks for letting me jam with you.

To all my friends and fellow musicians and DJs in Amsterdam: Rob Nuijten, Boris Franz, Santiago Cimadevilla, Wim Warman, Jur Heijnen, all in Amago, Racing Club, and Bandola Zurdo, Juan Otero, Dario Polonara, Juan Pablo Dobal, Orlando Miño, Enrique Caruso, Hernán Ruíz and many more here.

And to all friends and fellow tango musicians in San Francisco: Bocha Lopez, Victor Meneses, Torn Montgomery and all the Mounts of MonTango, Greg Kehret, Paul Binkley, Mike (1) Silverman, Odile Lavault, Seth Asarnow, Tango #9, and Parlando/Strictly Tango.

Thanks for your feedback, help and all your lovely music and inspiration.



Mark Arthur Wyman, *editor*  
Amsterdam NL, June 2006  
mark@harmonk.com

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# 9 DE JULIO.

TANGO

José Padula (1918)  
transcr. marzo

**A**

Section A is a 16-measure melody in G minor, 2/4 time. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4 (measures 1-4); D4, C4, Bb3, A3, G3, F3, E3, D3 (measures 5-8); D3, C3, Bb2, A2, G2, F2, E2, D2 (measures 9-12); G2, A2, Bb2, A2, G2, F2, E2, D2 (measures 13-16). Chords are indicated above the staff: Gm (1), D7 (5), Gm (9), G7 (13), Cm (15), D7 (16). The section ends with the word "FINE." below the staff.

**B**

Section B is a 16-measure melody in G major, 2/4 time. The notes are: G4, A4, B4, A4, G4, F4, E4, D4 (measures 1-4); D4, C4, B4, A4, G4, F4, E4, D4 (measures 5-8); D4, C4, B4, A4, G4, F4, E4, D4 (measures 9-12); G4, A4, B4, A4, G4, F4, E4, D4 (measures 13-16). Chords are indicated above the staff: G (1), C (5), D7 (9), G (13), D7 (16). The section ends with a double bar line.

**C**

Section C is a 16-measure melody in G major, 2/4 time. The notes are: G4, A4, B4, A4, G4, F4, E4, D4 (measures 1-4); D4, C4, B4, A4, G4, F4, E4, D4 (measures 5-8); D4, C4, B4, A4, G4, F4, E4, D4 (measures 9-12); G4, A4, B4, A4, G4, F4, E4, D4 (measures 13-16). Chords are indicated above the staff: G (1), C (5), D7 (9), G (13), D7 (16). The section ends with the word "D.C." below the staff.

# 9 PUNTOS.

TANGO

Francisco Canaro  
transcr. maw

**A**

Ab Cm Fdim Cm G7

Cm

Ab Cm Fdim Cm Eb7 Ab

Adim Eb Cm Fm Bb7 Eb

**B**

Eb Bb7

Eb Bb7

Eb C7 Fm Bb7

Eb C7 Fm Eb Bb7 Eb

\* COUNTERMELODY B SECTION

Eb Bb7 Eb Bb7 Eb C7

Fm Bb7 Eb C7 Fm Bb7 Eb

The musical score is written for a single melodic line in 2/4 time, with a key signature of two flats (Bb and Eb). Section A consists of four staves of music. The first staff begins with a boxed 'A' and contains the chords Ab, Cm, Fdim, Cm, and G7. The second staff continues the melody with a Cm chord. The third staff includes Ab, Cm, Fdim, Cm, Eb7, and Ab. The fourth staff concludes the section with Adim, Eb, Cm, Fm, Bb7, and Eb. Section B follows, marked with a boxed 'B'. The first staff of B starts with Eb and Bb7, followed by a repeat sign and a flower symbol. The second staff of B continues with Eb and Bb7. The third staff includes Eb, C7, Fm, and Bb7. The fourth staff of B features Eb, C7, Fm, Eb, Bb7, and Eb. A 'COUNTERMELODY B SECTION' is indicated by a flower symbol and spans the final two staves. The first staff of this section contains Eb, Bb7, Eb, Bb7, Eb, and C7. The second staff of the countermelody section contains Fm, Bb7, Eb, C7, Fm, Bb7, and Eb.

# A LA GRAN MUÑECA.

TANGO

Jesús Ventura (1920)  
transcr. maw

**A** E7 Am

E7 Am

A7 Dm

Am E7 Am

**B** E7 Am

A7 Dm

Bb Am E7 Am

**C** A E7 A Am E7

A E7 A7 D

F Am E7 Am

# A MEDIA LUZ.

TANGO

Edgardo Donato  
transcr. maw

**A****B**

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07.04.21



# ADIOS JUVENTÚD.

VALS

*Antonio Sureda*  
*transcr maw*

**A** Cm

C 7 Fm

Cm G 7 Cm Cm

**B** C Dm G 7 C

Dm G 7

C C

BANDONEÓN VARIACIÓN  $_{\text{DET}} B$ 

The musical score for 'The Rose Tree' is presented in a single system with six staves. The key signature is one sharp (F#), indicating G major. The piano accompaniment is written in treble clef with a 2/4 time signature. The melody is written in a single staff, likely for a vocal or flute. The piano part features a simple harmonic accompaniment with chords C, Dm, and G7. The melody is a simple, folk-like tune. The score is divided into two systems of three staves each. The first system contains the first two staves, and the second system contains the remaining four staves. The piano part is written in a simple, folk-like style, with chords C, Dm, and G7. The melody is a simple, folk-like tune. The score is divided into two systems of three staves each. The first system contains the first two staves, and the second system contains the remaining four staves. The piano part is written in a simple, folk-like style, with chords C, Dm, and G7. The melody is a simple, folk-like tune.

# AFICHES.

TANGO CANCIÓN

*Atilio Stampone*  
transcr. max

**A**

Chords for Section A: Cm, Fm, Bb7, Eb, Fm, Bb7, Eb, D7, G7, Ab, Fm, Bb7, Eb, Fm, Cm, Ab7, G7, Cm.

**B**

Chords for Section B: C, D(m), G7, C, Eb, Fm, Bb7, Eb, G7, F, Dm7, D#7, Em, Em7(b9), A7, Dm7, Dm7, G7, C, D(m), G7, C.

# ALGUIEN LE DICE AL TANGO.

Astor Piazzolla  
transcr. marc

**A** Dm A/C# Cm6 G/B Gm/Bb

F/A E/G# Gm6 Dm/F A/C#

Cm6 G/B Gm/Bb A Dm E7 A Dm

**B** Aø7 D7 Gm Aø7 D7 Gm

Bø7 E7 Am Bø7 E7 Am

C#ø7 F#7 Bm C#ø7 F#7 Bm

D#ø7 G#7 C# F#m C#s4 ---3

**C** C#m G#/C Bm6 F#m/A

G# C#m D# G# C#m

G#/C Bm6 F#m/A D#ø7 G#

C#m D# G#7 C#m

# ALMA EN PENA.

TANGO

Anselmo Aieta  
transcripció

The musical score is written for a single melodic line in 2/4 time, with a key signature of three sharps (F#, C#, G#). The score consists of ten staves of music. The first staff begins with a boxed 'A' and a Bm chord. The second staff has C#7 and F#m chords. The third staff has Bm and F#m chords. The fourth staff has C#7, F#m, C#7, and D chords. The fifth staff has C#m, Bm, E, F, A, E7, and A chords. The sixth staff begins with a boxed 'B' and an A chord. The seventh staff has A, E7, and A chords. The eighth staff has D, A, E7, and A chords. The ninth staff has D, A, E7, and A chords. The tenth staff has D, A, E7, and A chords. A repeat sign is located at the end of the fifth staff.

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07.04.21



# EL AMANE CER.

TANGO

Roberto Firpo  
transcr. maw

**A**

G<sup>7</sup> C<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

F<sub>m</sub> C<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

**B**

C<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

G<sup>7</sup> C<sub>m</sub>

G<sup>7</sup> C<sub>m</sub>

F<sub>m</sub> G<sup>7</sup> C<sub>m</sub> G<sup>7</sup> C<sub>m</sub>

**C**

C G<sup>7</sup> C

G<sup>7</sup> C

G<sup>7</sup> C

A<sub>b</sub> G<sup>7</sup> C

COUNTERMELODY for A

COUNTERMELODY for C

# AMIGAZO.

TANGO

Juan de Dios Filiberto  
transcr. marzo

**A**

A D A E<sub>7</sub>

A D A

E<sub>7</sub> A

**B**

NC A<sub>m</sub> D<sub>m</sub> E<sub>7</sub>

B<sub>7</sub> E A<sub>m</sub> D<sub>m</sub>

A<sub>m</sub> E<sub>7</sub> A<sub>m</sub>

FINE.

NC

**C**

E<sub>7</sub> A E<sub>7</sub>

A E<sub>7</sub>

A E<sub>7</sub> A

# AZABACHE.

MILONGA

Enrique Francini (1942)  
transcr. mate

**INTRO** C7 Fm C7 Fm

**A** Fm C7 Fm Eb7 Ab C7 Fm C7 Fm

**INTRO** C7 Fm C7 Fm

Fm Eb7 Ab Eb7 Ab C7 Fm C7 Fm

C7 Fm C7 Fm

**NC** F C7 F C7 F Bb F

**B** Bb F F C7 F C7 F Fm C7 Fm C7 Fm

# BAHIA BLANCA.

TANGO

Carlos Di Sarli  
transcr. mare

**A**

F#m Bm C#7 F#m G#7 C#7 F#m Bm C#7 F#m Bm F#m D7 C#7 F#m

FINE.

**B**

F#m Bm C#7 F#m Bm C#7 F#m Bm C#7 F#m Bm F#m C#7 F#m

D.C.

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# BAJO UN CIELO DE ESTRELLAS.

VALS

Enrique Francini  
transcr. mare

**A**  $A_m$   $E^7$   $A_m$   $A^7$

$D_m$   $E^7$   $A_m$

$D_m7$   $B^7$   $E$   $A_m$   $E^7$

$A_m$   $A^7$   $D_m$

$A_m$   $E^7$

$A(m)$   $NC$  **B**  $E^7$   $A$

$C\#^7$   $F\#m$   $D$   $D\#^7$

$A$   $F\#^7$   $B$   $E^7$   $A$   $A^{\circ7}$

$E$   $A$   $C\#^7$

$F\#m$   $D$   $D\#^7$

$A$   $B$   $E$   $A$

# BALADA PARA UN LOCO.

Astor Piazzolla  
transcr. marc

**INTRO** Dm Eb

Dm E7 A

E A<sup>7</sup> Dm

**COUPLET**

D A/C# C B7

Em A<sup>7</sup> D Bm E A<sup>7</sup>

D D A/C# C B7

Em A<sup>7</sup> D Bm E A<sup>7</sup> D

**REFRAIN**

Dm Eb

f p

Dm E A

Dm

f

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# BOEDO.

TANGO

*Julio De Caro*  
transcr mate

**A** D A G D G D A7

D Em A7 D

A D Em

A7 D D7 G A7 D

**B** A7 D F# Bm

G D A7 D

A7 D F# Bm

G D A7 D

**B2** Variación B

A7 D F#7 Bm G

D A7 D A7 D F#7

Bm G D A7 D

# BUEN AMIGO.

TANGO

Julio De Caro (1925)  
transcr. mate

**A**

**B**

**C**

ALTERNATE MELODY for C

# Buen cumpleaños

BIRTHDAYTANGO

Trad./arr. Dale Meyer.

The musical score is written for a single melodic line in 2/4 time, using a treble clef and a key signature of two flats (B-flat and E-flat). The first staff contains the first six measures of the melody. The second staff contains the next six measures, ending with a double bar line. Chords are indicated above the notes: Cm (C minor) at measures 2, 4, and 6; G7 (G dominant seventh) at measures 3 and 5; Dm (D minor) at measure 7; Am (A minor) at measure 8; and G7 (G dominant seventh) at measure 9. The final measure (10) is a whole note chord Cm (C minor).

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# LA CACHILA.

TANGO

Eduardo Arolas  
transcr. mare

**A**

**B**

**C**



# CAFETÍN DE BUENOS AIRES.

TANGO CANCIÓN

Mariano Mores (1948)  
transcr. marce

**A**

**B**

# CAMBALACHE.

TANGO

Enrique Santos Discépolo (1935)  
transcr. mark

**A**

**B**

*Juan de Dios Filiberto (1926)*  
transcr maw

## CAMPO AFUERA.

MILONGA

Rodolfo Alberto Biagi  
transcr. marw

**A** G<sub>m</sub> D<sup>7</sup>

G<sub>m</sub>

C<sub>m</sub> D<sup>7</sup> G<sub>m</sub>

**B** D<sup>7</sup> G<sub>m</sub>

C<sub>m</sub> F<sup>7</sup> B<sup>b</sup>

G<sup>7</sup> C<sub>m</sub> G<sub>m</sub>

C<sub>m</sub> D<sup>7</sup> G<sub>m</sub>

**C** G D<sup>7</sup> G

A<sub>m</sub> D<sup>7</sup> G

G<sub>m</sub> E<sup>b</sup> G<sub>m</sub>

E<sup>b</sup> D<sup>7</sup> G<sub>m</sub>

The musical score is written for a single melodic line in 2/4 time. It consists of ten staves. The key signature is one flat (B-flat). The score is divided into three sections: Section A (staves 1-3), Section B (staves 4-6), and Section C (staves 7-10). Chords are indicated above the staff at various points. The notation includes eighth and sixteenth notes, rests, and repeat signs. Section A starts with a repeat sign. Section B and C also contain repeat signs. The final measure of the piece is a whole note G.

# CANARO EN PARIS.

TANGO

Alejandro Scarpino y Juan Caldarella  
transcr. maru



F#m  
 C#7  
 F#m  
 F#7 Bm  
 F#m  
 C#7 F#m

CANARO EN PARIS p2

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# CARA SUCIA.

TANGO

Francisco Canaro (1918)  
transcr maw

**A** D A 7

D

B 7 E<sub>m</sub>

A 7 D A 7 D

**B** G E 7 A<sub>m</sub>

D 7 G

E 7 A<sub>m</sub>

C G D 7 G

D.C.

*FINE.*



# CASERÓN DE TEJAS.

VALS CRIOLLO

Sebastián Piana (1941)  
transcr. marc

The musical score is written for a single melodic line in 3/4 time. It consists of ten staves. The key signature changes from one sharp (F#) to three sharps (F#, C#, G#) after the sixth staff. Chords are indicated by letters above the staff.

Chords indicated in the score:

- Staff 1: Am
- Staff 2: Dm, E7, Am
- Staff 3: B7, E, Am
- Staff 4: (no chord)
- Staff 5: Dm, E7, Am
- Staff 6: B, E7, Am
- Staff 7: A, F#7, B
- Staff 8: E7, A, G#7
- Staff 9: C#m, E7, A
- Staff 10: F#7, Bm, Bm7(b5)
- Staff 11: A, F#7, B7, E7, A

# CHE, BANDONEÓN!

TANGO

Aníbal Troilo (1949)  
transcr. maw

**A**

A<sup>7</sup> D

G F<sup>♯m</sup> E<sup>m</sup> A<sup>7</sup>

G<sup>m</sup> D<sup>m</sup>

G<sup>m</sup> D<sup>m</sup> B<sup>♭</sup> E A<sup>7</sup> D<sup>m</sup>

**B**

D<sup>m</sup> D<sup>m</sup> D<sup>7</sup>

G<sup>m</sup> C<sup>7</sup> F B<sup>♭7</sup> A<sup>7</sup>

D<sup>m</sup> (p)

D<sup>7</sup> G<sup>m</sup> C<sup>7</sup> F B<sup>♭7</sup>

OPTIONAL FILL

A<sup>7</sup> D<sup>m</sup> G<sup>m</sup> D<sup>m</sup> A<sup>7</sup> D<sup>m</sup>

FINE.

# EL CHINO PANTALEÓN.

MILONGA TANGUERA

Francisco Canaro  
transcr. mare

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together. Chord markings are placed above the staff at various points: A (break), E7, A, E7, A, E7, A, E7, A, E7, A, E7, A, N.C., A, E7, A, N.C., Bm, Dm, A/E, E7, and A. The score is divided into two main sections: Section A, which begins with a circled 'A' and ends with a double bar line, and Section B, which begins with a circled 'B' and also ends with a double bar line. The notation includes various musical symbols such as stems, beams, and rests.

# CHIQUEÉ!...

TANGO

Ricardo Luis Brignolo  
transcr maw

**A**

Chords for Section A: Gm, G7, Cm, D7, Gm, Cm, D7, Gm, Cm, Gm, D7, Gm.

**B**

Chords for Section B: NC, D7, Gm, D7, Gm, D7, Gm, D7, Gm.

**C**

Chords for Section C: Gm, D7, Gm, G7, Cm, Gm, D7, Gm.

# CHIQUILÍN DE BACHÍN.

Astor Piazzolla  
transcr. mar.

Chords and melodic lines across 11 staves:

- Staff 1: A<sup>7</sup>, D<sup>-</sup>, G<sup>7</sup>, CM<sup>7</sup>, FM<sup>7</sup>
- Staff 2: B<sup>ø7</sup>, E<sup>7</sup>, Am
- Staff 3: **A** Am, Am/G, Am/F<sup>#</sup>, Am/F, Dm
- Staff 4: G<sup>7</sup>, B<sup>b7b5</sup>, A<sup>7</sup>, Dm
- Staff 5: G<sup>7</sup>, C, F, B<sup>ø7</sup>, F<sup>7</sup>, E<sup>7</sup>
- Staff 6: Am, Am/G, Am/F<sup>#</sup>, Am/F, Dm
- Staff 7: G<sup>7</sup>, B<sup>b6b5</sup>, A<sup>7</sup>, Dm, G<sup>7</sup>, Em
- Staff 8: Am, F<sup>#ø7</sup>, B<sup>7</sup>, E<sup>7</sup>
- Staff 9: **B** Am, Am/G, Am/F<sup>#</sup>, Am/F, B
- Staff 10: E, B<sup>b6b5</sup>, A<sup>7</sup>, Dm, G<sup>7</sup>
- Staff 11: CM<sup>7</sup>, FM<sup>7</sup>, Dm, F<sup>7</sup>, E<sup>7</sup>
- Staff 12: E<sup>7</sup>, Am

# EL CHOCLO.

TANGO

Ángel Gregorio Villoldo  
transcr. maw

**A**

D<sub>m</sub> A<sup>7</sup> D<sub>m</sub> D<sub>m</sub> D<sub>m</sub> A<sup>7</sup> D<sub>m</sub> FINE.

**B** C<sup>7</sup> F C<sup>7</sup> F A<sup>7</sup> D<sub>m</sub> E<sup>7</sup> A 1

2 A **C** D A<sup>7</sup> D D B<sup>7</sup> E<sub>m</sub> 1 E<sup>7</sup> A 2 E A<sup>7</sup> D D.C.

# EL CIRUJA.

TANGO

Ernesto de la Cruz (1926)  
transcr. maw

**A**

**B**

*FINE.*

*D.C.*

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# COMME IL FAUT.

TANGO

Eduardo Arolas  
transcr. maw



COUNTERMELODY for A



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# CORAZÓN DE ORO.

VALS

Francisco Canaro  
transcripció

**A** *A<sub>m</sub>* *E<sup>7</sup>* *A<sub>m</sub>*

*C* *G<sup>7</sup>* *C* *E<sup>7</sup>* *A<sub>m</sub>* *E<sup>7</sup>*

*A<sub>m</sub>* *E<sup>7</sup>* *A<sub>m</sub>* *E<sup>7</sup>* *A<sub>m</sub>*

*A<sub>m</sub>* *NC*

**B** *A<sub>m</sub>* *E<sup>7</sup>* *A<sub>m</sub>*

*G<sup>7</sup>* *C* *E*

*A<sub>m</sub>* *D<sub>m</sub>* *A<sub>m</sub>*

*E<sup>7</sup>* *A<sub>m</sub>* *FINE.*

**C** *A<sub>m</sub>* *E<sup>7</sup>* *A<sub>m</sub>* *E<sup>7</sup>*

*A<sub>m</sub>* *E<sup>7</sup>* *A<sub>m</sub>*

*E<sup>7</sup>* *A<sub>m</sub>* *NC* *D.C.*

# LA CUMPARSITA.

TANGO

Gerardo Hernán Matos Rodríguez (1916)  
transcr. matu

**A** D7 Gm Gm G7 Cm FINE.

**B** Gm D7 Gm G7 Cm Gm D7 Gm G7 Cm Gm D7 Gm G7 Cm

**C** Gm Cm Gm Cm Gm D7 Gm D7 Gm D.C.

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# LA CUMPARSITA.

VARIACIÓN SALGÁN

Gerardo Hernán Matos Rodríguez (1916)  
transcr. matw

The musical score is written for piano and guitar in 2/4 time, featuring a variety of chords and melodic lines. The key signature has two flats (B-flat and E-flat). The score is organized into eight systems, each with a treble and bass staff. The chords indicated are D7, Gm, G7, and Cm. The melody is primarily in the treble staff, while the bass staff provides a steady accompaniment. The piece concludes with a final chord in the bass staff.

# DANZARÍN.

TANGO

Julián Plaza  
transcr. mateo

**A** D<sup>7</sup> G B<sup>7</sup> E<sub>m</sub>

C C<sub>m</sub> G B<sup>b</sup>°7 A<sub>m</sub>7 D<sup>7</sup> G

D<sup>7</sup> G B<sup>7</sup> E<sub>m</sub>

C C<sub>m</sub> G B<sup>b</sup>°7 A<sub>m</sub>7 D<sup>7</sup> G

**B** D<sup>7</sup> G B<sup>b</sup>°7

A<sub>m</sub>7 D<sup>7</sup> G C C<sub>m</sub> G B<sup>b</sup>°7

A<sub>m</sub>7 D<sup>7</sup> G C C<sub>m</sub> G B<sup>b</sup>°7 A<sub>m</sub>7 D<sup>7</sup> G

**C** G<sub>m</sub> C<sub>m</sub> D<sup>7</sup>

A<sub>m</sub>7<sup>b5</sup> D<sup>7</sup> G<sub>m</sub> C<sub>m</sub>

D<sup>7</sup> E<sub>b</sub> D<sup>7</sup> G<sub>m</sub>

# DE PURA CEPA.

MILONGA

Roberto Firpo  
transcr. max

NC

C G7 C

G7 C G7

C G7 C

G7 C G7

C G7 C

G7 C

G7 C G7

C C7 F G7

C G7 C NC

C

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# DERECHO VIEJO.

TANGO

Eduardo Arolas  
transcr. maw

**A**

**B**

**C**

D.C.



# DESDE EL ALMA.

VALS

*Rosita Melo (1947)*  
transcr marw

**A** F#7 Bm F#7

Bm Em Bm

1 2 Bm FINE

**B** A7 D A7 D A7

D A7

**C** G D7 G

D7 G G7 C

E7 Am B7

Em F#7 Bm D.C.

# EL DÍA QUE ME QUIERAS.

TANGO CANCIÓN

Carlos Gardel  
transcr maw

Chords and musical notation are provided for each staff, including section markers A and B.

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# DON JUAN.

TANGO

Ernesto Ponzio (1900)  
transcr. marc

**A**

Chords: A, E7, A, E7, D, A, E7, A, A7, D, E7, A, FINE.

**B**

Chords: D, A7, D, A7, D, D.C.

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# EN ESTA TARDE GRIS.

TANGO

Mariano Mores (1941)  
transcr. mace

**A**  $A_m$   $F$   $E_b^{\circ 7}$   $A_m$

$B^7$   $E$   $G^7$   $C$   $E^7$

$A_m$   $F$   $E_b^{\circ 7}$

$A_m$   $B^7$   $E^7$

$A_m$

**B**  $A_m$   $E^7$

$A_m$   $E$   $D_m$

$A_m$

1  $E^7$   $A_m$  3  $E$

2  $E^7$   $A_m$

# ENSUEÑOS.

TANGO

Luis Brighenti  
transcr. marc

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of six staves of music. The chords are indicated above the notes. The first five staves each contain seven measures of music. The sixth staff begins with a repeat sign and contains four measures, followed by a final measure. The chords are as follows:

- Staff 1: Em, Am, Em, Am, Em, B7, Em
- Staff 2: Em, Am, Em, Am, Em, B7, Em
- Staff 3: E7, Am, D7, G, B7
- Staff 4: Em, Am, Em, Am, Em, B7, Em
- Staff 5: B, Em, E7, Am
- Staff 6: D, Em, Am, Em, B, Em, A#7, B7, Em

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# EL ENTRERRIANO.

TANGO

Rosendo Mendizábal (1897)  
transcr maw

**A**

**B**

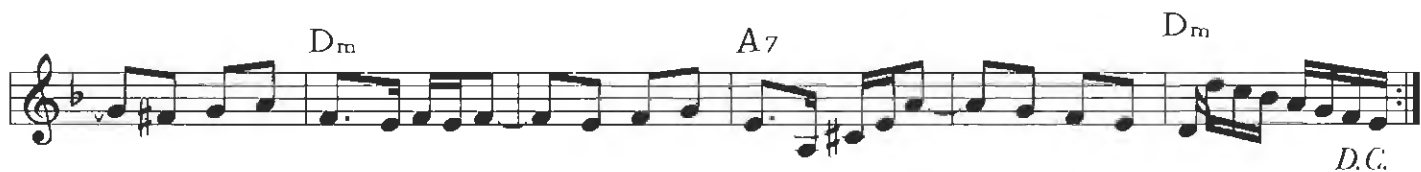
**C**

D.C.

# FELICIA.

TANGO

Enrique Saborido  
transcr maw



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# EL FIRULETE.

MILONGA

Eduardo Arolas  
transcr. marw

**A** *NC*

*E7* *A*

*E7* *A*

*E7* *A*

*F#7* *Bm* *E7* *A* *2d x to C.*

*FINE.*

*(A7)*

**B** *D* *A7* *D*

*A7* *D*

*A7* *D*

*D* *D7* *G* *G#°7* *D/a* *8va*

*A7* *D*

*D.C.*



Musical score for "EL FIRULETE" p2, page 49. The score consists of seven staves of music in G major (one sharp). The first staff begins with a "C" time signature. Chords are indicated above the notes: D, A7, D, A7, D, A7, D. The second staff has chords D, Em7, A7. The third staff has chords D, A7, D, A7. The fourth staff has chords F#, B7, E7, A7. The fifth staff has chords D, G#°7, D, A7. The sixth staff has chords D, A7, D, A7. The seventh staff has chords D, Em7, A7, D. The piece ends with a double bar line and the text "D.C." below it.

# EL FIRULETE p2

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# FLOR DE LINO.

VALS

Héctor Stamponi (1947)  
transcr. marc

**A**  $A_m7(b5)$   $D^7$   $G_m$

$D_m7(b5)$   $G^7$   $C_m$   $A_m7(b5)$

$D^7$   $G_m$   $A$   $D^7$

$A_m7(b5)$   $D^7$   $G$

**B**  $G$   $E^7$   $A_m$   $D^7$

$G$   $G/B$   $Bb^{\circ}7$   $A_m$   $D^7$

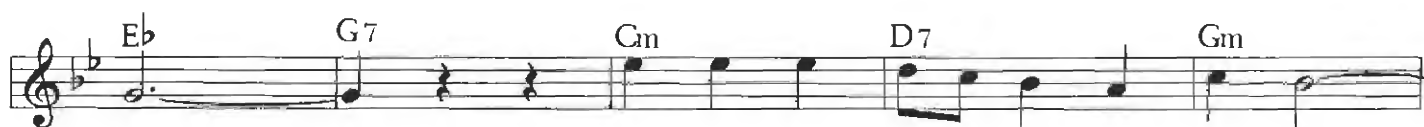
$G$   $E^7$   $A_m$

$F\#_m7(b5)$   $B^7$   $E_m$   $C$   $C_m$

$G$   $E^7$   $A_m$   $D^7$   $G$

# FLORES DEL ALMA.

VALS

A. Lucero, M. García Ferrari, J. Larenza  
transcr maw**A****B**

# GALLO CIEGO.

TANGO

Augustín Bardi  
transcr. maw

**A** A<sup>7</sup> D<sub>m</sub> A<sup>7</sup> D<sub>m</sub> D<sup>7</sup> G<sub>m</sub>

*FINE.*

**B** C<sup>7</sup> F

**C** B<sub>b</sub> C F<sup>7</sup> B<sub>b</sub>

*D.C.*

# GARUFA.

TANGO

Juan Antonio Collazo (1927)  
transcr. mare

**A**

**B**

# GOTA DE LLÚVIA.

VALS

*Felix Lapeske*  
transcr. mate

**A**

Chords: A<sup>7</sup>, D<sub>m</sub>, D<sup>7</sup>, G<sub>m</sub>, D<sub>m</sub>, A<sup>7</sup>, D<sub>m</sub>, D<sup>7</sup>, G<sub>m</sub>, D<sub>m</sub>, A<sup>7</sup>, D, (key change to F# and C#), D, A<sup>7</sup>, D, A<sup>7</sup>, D, A<sup>7</sup>, D, A<sup>7</sup>, F<sup>#7</sup>, B<sub>m</sub>, G, D, A<sup>7</sup>, D.

## HOTEL VICTORIA.

TANGO

*Feliciano Latasa (1906)*  
transcr. maw

**A**  $A_m$   $E^7$   $A_m$

$E^7$   $A_m$  FINE.

$A^7$   $D_m$   $E^7$   $A$   $A_m$

$A^7$   $D_m$   $E^7$   $A$

**B**  $E^7$

$A$

$A^7$   $D$   $E^7$   $A$

$A^7$   $D$   $E^7$  2d x to  $A_m$

**C**  $E$   $B^7$   $E$   $A_m$

$E$   $B^7$   $E^7$   $A_m$  D.C.

# LA HUELLA.

TANGO MILONGA

Manuel Aníbal Villanueva  
transcr. marx

**A**

A<sub>m</sub> D<sub>m</sub> C A<sub>m</sub> E<sup>7</sup>

A A<sub>m</sub> D<sub>m</sub> C

A<sub>m</sub> E<sup>7</sup> A<sub>m</sub>

**B**

A<sup>7</sup> D<sub>m</sub> G<sup>7</sup> C E<sup>7</sup>

A<sub>m</sub> A<sup>7</sup> D<sub>m</sub>

C A<sub>m</sub> E<sup>7</sup>

**C**

A E<sup>7</sup> A

E<sup>7</sup> A A<sup>7</sup> D D<sup>°7</sup>

A E<sup>7</sup> A



# ILUSIÓN DE MI VIDA.

VALS

Feliciano Brunelli  
transcr. maza

**A**

Em

E7

Am

B7

Em

1

Am

F#7

B7

2

Am

B7

Em

*FINE.*

**B**

E

B7

E

B7

E

B7

E

C#7

F#m

B7

E

*D.C.*

# INSPIRACIÓN.

TANGO

*Peregrino Paulos (1929)*  
transcr. marc

**A**  $C_m$   $G$   $C_m$   $C^7$   $F_m$   $C^7$   $F_m$   $NC$

$G^7$   $C_m$   $G^7$

$C_m$   $Bb^7$   $E_b$

$G^7$   $C_m$   $C_m$   $G$   $C_m$   $C^7$   $F_m$   $C^7$

$F_m$   $NC$   $G^7$   $C_m$  *FINE.*

**B**  $C$   $G^7$

$(C$   $G^7)$   $C$

**C**  $C_m$   $G^7$   $C_m$

$C^7$   $F_m$   $C_m$   $G^7$   $C_m$  *D.C.*

# JACINTO CHICLANA.

Astor Piazzolla  
transcr maw

**A** Bm 3 A#dim F# 3 Bm 3

C# F#7 3 Bm 3 A#dim

F# Bm 3 3 C# F#7 3 Bm

**B** B7 3 Em A7 3 D C 3 3

C#dim F#7 3 Bm B7 3 Em A7

D G 3 3 C#dim F#7 3 Bm

**C** Bm F#7 Bm F#7

Bm F#7 Bm

**D** Bm 3 A#dim F# 3 Bm 3 C#

F#7 3 Bm 3 A#dim F# Bm

C F#7 3 Bm

# JULIÁN.

TANGO

Edgardo Donato (1923)  
transcr marw

**A**

**B**

**C**

# LAGRIMAS Y SONRISAS.

VALS

Pedro de Gullo  
transcr. mate

**A** Cm G7

Cm

C7 Fm

Cm G7 Cm

**B** Cm G7

Cm

C7 Fm

Cm G7 Cm

**C** C G7

C

F

C G7 C

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# EL LLORÓN.

MILONGA

*Ambrosio Radrizzani (~1890)*  
*transcr. mate*

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece consists of four staves of music. The first staff begins with a repeat sign and a fermata over the first measure. Chords D7 and Gm are indicated above the staff. The second staff continues the melody, with a first ending bracket labeled '1' leading to a Gm chord. The third staff features a second ending bracket labeled '2' leading back to the beginning of the staff, with Gm, Cm, and Gm chords indicated. The fourth staff concludes the piece with a D7 and Gm chord.

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# LOCA.

TANGO

Manuel Jovés (1922)  
transcr. marc

**A** *Em* *G* *Am*

*B<sub>7</sub>* *Em*

*G* *Am* *B<sub>7</sub>*

**B** *Em* *B<sub>7</sub>*

*Em* *E<sub>7</sub>*

*Am* *Em* *B<sub>7</sub>* *Em*

**C** *C* *G* *Am* *Em*

*B<sub>7</sub>* *Em* *B<sub>7</sub>* *Em*

*C* *G* *Am* *Em*

*B<sub>7</sub>* *Em* *B<sub>7</sub>* *Em*

# LA LOCA DE AMOR.

VALS

Ricardo J Podestá  
transcr. mate

**A** Dm

Gm Dm

A7 Dm

**B** A7 Dm A7

Dm D7 Gm Dm

A7 Dm

**C** D A7

D

Em

D A7 D



# LUNA DE ARRABAL.

VALS

Julio César Sanders (1934)  
transcr. marw

**A** Am Em B<sub>7</sub>

Em E<sub>7</sub> Am Em

B<sub>7</sub> Em

**B** Em

B<sub>7</sub>

Em

E<sub>7</sub> Am

Em B<sub>7</sub>

**C** E

C<sup>#</sup><sub>7</sub> F<sup>#</sup>m B<sub>7</sub>

E

C<sup>#</sup><sub>7</sub> F<sup>#</sup>m A<sup>#</sup>°<sub>7</sub>

E/B B<sub>7</sub> E

*Julio De Caro y Pedro Laurenz*  
*transcr maw*

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# MALA PINTA.

TANGO

Francisco y Julio De Caro  
transcripció

NC

**A**

F#7 Bm F#7

Bm NC B7

Em Bm F#7 Bm

**B**

Em Bm Em Bm

A7 D A7 B7 Em G#°7

D E7 A7 D NC

**C**

G D7

G A7 D7 NC

G Cm

G D7 G

D.C.

# MALENA.

TANGO

Lucio Demare  
transcr maw

**A** Dm Am E7 Am

Dm Am E7 Am A7

Dm G7 C B7 E

Dm Am E7 Am

Dm Am E7 Am

**B** A E7 A F#m C#m D D#°7

A E7 A G#7

C#m F#7 Bm E7 A

Dm Am E7 Am

Dm Am E7 Am

# LOS MAREADOS.

TANGO

Juan Carlos Cobián (1920)

transcr maw

**A**

**B**

**C**

# MENTÍAS.

VALS

Juan de Dios Filiberto  
transcr maw

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). The piece consists of ten staves of music. The first staff begins with a Bm chord. The second staff has B7, Em, and Bm chords. The third staff has C#7, F#7, and Em chords. The fourth staff has F#7, Bm, C#7, and Bm chords. The fifth staff has B7 and Em chords. The sixth staff has Bm, C#7, F#7, and Bm chords, followed by a double bar line and a key signature change to three sharps (F#, C#, and G#). The seventh staff has B and F#7 chords. The eighth staff has B, B7, and E chords. The ninth staff has Em, F#7, and B chords. The tenth staff has F#7, B, B7, E, Em, F#7, and Bm chords, ending with a double bar line and the instruction 'D.C.'.

**Chords:** Bm, C#7, Bm, B7, Em, C#7, F#7, Em, F#7, Bm, C#7, Bm, B7, Em, Bm, C#7, F#7, Bm, B, F#7, B, B7, E, Em, F#7, B, F#7, B, B7, E, Em, F#7, Bm.

**Other markings:** FINE., D.C.

# MI BUENOS AIRES QUERIDO.

TANGO

Carlos Gardel  
transcr. matw

Chords: B<sub>m</sub>, G, E<sub>m</sub>, A, D, C<sup>#</sup>7, B<sub>m</sub>, F<sup>#</sup>7, B<sub>m</sub>, B, F<sup>#</sup>7, B, F<sup>#</sup>7, B, D<sup>#</sup>7, G<sup>#</sup>m, E<sub>m</sub>, B, C<sup>#</sup>, F<sup>#</sup>7, B, E, B, E, B, F<sup>#</sup>7, B, E, B, D<sup>#</sup>m, A<sup>#</sup>7, D<sup>#</sup>m, C<sup>#</sup>m, B, F<sup>#</sup>7, B, E, B, E, B, F<sup>#</sup>7, B.

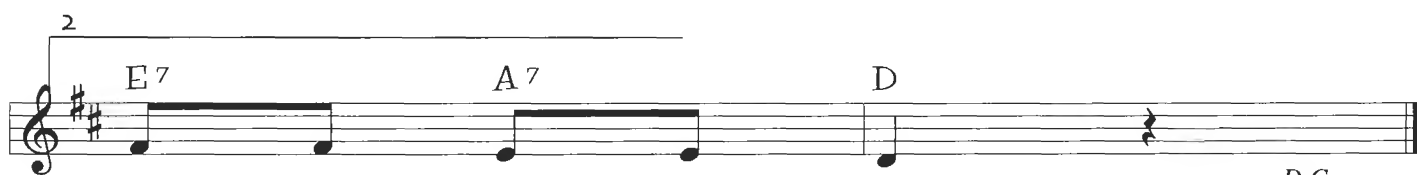
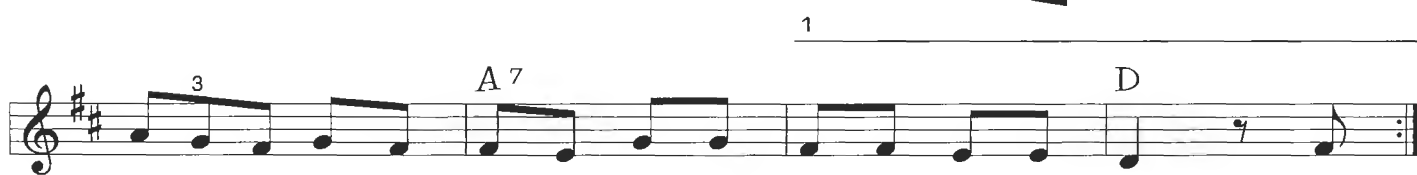
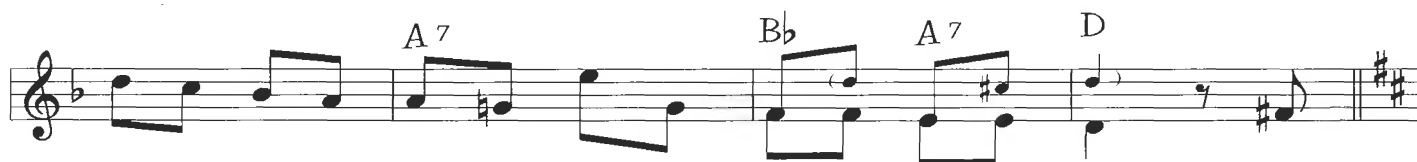
Section A starts at the second staff. Section B starts at the sixth staff. The piece ends with "FINE." and "D.C." (Da Capo).

# MILONGA DEL 900.

MILONGA

Sebastián Piana  
transcr maw

## INTRO





# MILONGA DE MIS AMORES.

MILONGA

Pedro Laurenz (1937)  
transcr maw

**A**

Am E7

Am E Dm Am E7

Am NC

**B**

A E7 A F#m

E7 A E7

A E7 A F#m

E7 A E7

**C**

Am E7 Am

E7 Am

E7 Am

D.C.

**CODA**

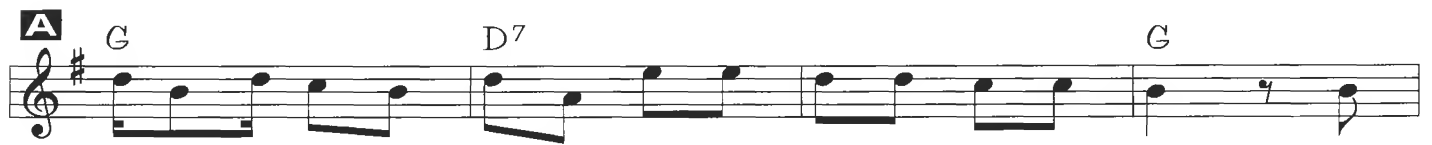
Am

FINE.

# MILONGA SENTIMENTAL.

MILONGA

Sebastián Piana (1931)  
transcr marw



# MILONGA VIEJA MILONGA.

MILONGA

Francisco Aranaz  
transcr maw

Chord symbols: F#m, C#7, F#m, C#7, F#m, C#7, F#, C#7, F#m, C#7, F#, C#7, F#, C#7, F#

# MILONGUEANDO EN EL 40.

TANGO

Armando Pontier  
transcr. mazz

**A** A E7 A

A F#7 Bm E7 A

G#7 C#m D#7 G#7 C#m E7

A A7 D Dm A F#7 B7 E7

**B** A E7

Am E7

Am Dm E7

Am Dm E7

A E7 A

# MILONGUERO VIEJO.

TANGO

Carlos Di Sarli  
transcr maw

**A** E G#7/D# C#m E7/B AMaj7 Am E

E B7 E B7

E C#7

F#m Am E F#m B7 E

**B** E F#7 B7 E F#m

E F#7 B7 G#7

C# F#m F# E Em

**C** B7 Em B7 Em B7

Em B7 Em Am Em

Am Em Am Em B7 Em

D.C.

# NADA.

TANGO CANCIÓN

José Dames (1944)  
transcr. marw

**A**  $A\flat$   $B\flat m$   $E\flat 7$   $A\flat$

$(D\flat) B\flat m$   $(C7) E\flat 7$   $(Fm) A\flat$   $D\flat$

$B\flat m$   $E\flat 7$   $A\flat$

$B\flat m$   $E\flat 7$   $A\flat$   $(D\flat) B\flat m$   $(C7) E\flat 7$   $(Fm) A\flat$

$D\flat$   $B\flat m$   $E\flat 7$

**B**  $E\flat 7$   $A\flat$

$C7$   $Fm$   $D\flat$   $D\flat m$

$A\flat$   $Fm$   $B\flat m$   $E\flat 7$   $A\flat$

$B\flat m$   $E\flat 7$   $A\flat$

# NARANJO EN FLOR.

TANGO

Virgilio Expósito (1944)  
transcr. marc

The musical score is written in 2/4 time and consists of eight staves. The melody is primarily in F major, with a key signature change to three flats (B-flat major) in the final staff. The chords are as follows:

- Staff 1: F, G<sup>7</sup>, C<sup>7</sup>, F
- Staff 2: G<sup>7</sup>, C<sup>7</sup>, F
- Staff 3: A<sup>b</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup><sup>7</sup>, A<sup>b</sup>
- Staff 4: F, G<sup>7</sup>, C<sup>7</sup>, F
- Staff 5: F<sup>m</sup>, C<sup>7</sup>, E<sup>b</sup><sup>°</sup><sup>7</sup>, B<sup>b</sup>
- Staff 6: D<sup>b</sup><sup>°</sup><sup>7</sup>, A<sup>b</sup>, B<sup>b</sup><sup>°</sup><sup>7</sup>, C<sup>7</sup>, F<sup>m</sup>
- Staff 7: F<sup>m</sup>, C<sup>7</sup>, E<sup>b</sup><sup>°</sup><sup>7</sup>, B<sup>b</sup>
- Staff 8: D<sup>b</sup><sup>°</sup><sup>7</sup>, A<sup>b</sup>, G<sup>b</sup>, C<sup>7</sup>, F<sup>m</sup>

# NOCTURNA.

MILONGA

*Julián Plaza*  
*transcr maw*

**A** D A7

D

D7 G

A7 D

D A7

D

D7 G

A7 D

FINE.



**B** G D A<sub>7</sub> D

G<sub>m</sub> D<sub>m</sub> A<sub>m</sub> D<sub>m</sub>

**C** D<sub>m</sub> G<sub>m</sub> A<sub>7</sub> D<sub>m</sub>

G<sub>m</sub> C<sub>7</sub> F E<sub>7</sub>

A<sub>7</sub> D<sub>m</sub> G<sub>m</sub> A<sub>7</sub>

D<sub>m</sub> G<sub>m</sub> C<sub>7</sub> F

E<sub>7</sub> 8<sup>va</sup> A<sub>7</sub> D<sub>m</sub>

D.C.

# NOSTALGIAS.

TANGO CANCIÓN

Juan Carlos Cobián (1936)  
transcr marw

**A**

**B**

# OBLIVIÓN.

Astor Piazzolla  
transcr. marw

**A**

Chords for Section A: Cm, Fm, Bb7, Eb, Ab, Ddim, D7, G7, Cm, Gm7b5, C7, Fm, Dm7b5, G7, Cm, Cm/Bb, D7/A, G7, Cm.

**B**

Chords for Section B: Fm7, Bb7, Eb, Ab, Dm7b5, G7, Cm, C7, Fm7, Bb7, Eb, Ab, D7, G7, Cm.

# OJOS NEGROS.

TANGO

• *Vicente Greco*  
transcr marw

**A** *C*<sup>7</sup> *F*<sub>m</sub> *E*<sub>b</sub><sup>7</sup>

*A*<sub>b</sub> *B*<sub>b</sub><sub>m</sub> *F*<sub>m</sub>

*G*<sup>7</sup> *C*<sup>7</sup> *F*<sub>m</sub>

**B** *F* *A*<sub>b</sub> *C*<sup>7</sup> *F*

*A*<sub>b</sub> *C*<sup>7</sup> *F* *C*<sup>7</sup>

*F* *F*<sub>m</sub> *G*<sup>7</sup> *C*<sup>7</sup> *F*<sub>m</sub>

**C** *A*<sub>b</sub> *E*<sub>b</sub> *A*<sub>b</sub><sup>7</sup> *D*<sub>b</sub>

*C*<sup>7</sup> *F*<sub>m</sub> *C*<sup>7</sup> *F*<sub>m</sub>

*A*<sub>b</sub> *E*<sub>b</sub> *A*<sub>b</sub><sup>7</sup> *D*<sub>b</sub>

*C*<sup>7</sup> *F*<sub>m</sub> *C*<sup>7</sup> *F*<sub>m</sub>

# EL ONCE.

TANGO

Oswaldo Fresedo  
transcr maw

**A**

Chords: A, E7, A, E, B7, E, A, E7

FINE.

**B**

Chords: Am, E7, Am, E, B7, E7, Am, E7, Am, A7, Dm, E7, A, D.C.

# ORGANITO DE LA TARDE.

TANGO

Catulo Castillo  
transcr maw

**A**

*FINE.*

**B**

**C**

D.C.

# PABLO.

TANGO

*José Martinez*  
transcr marw

**A** F<sub>m</sub> B<sub>m</sub> F<sub>m</sub> B<sub>m</sub> F<sub>m</sub> A<sup>b</sup> C<sup>7</sup>

F<sub>m</sub> G<sup>7</sup> C<sup>7</sup> F<sub>m</sub> B<sub>m</sub> F<sub>m</sub> B<sup>b</sup><sub>m</sub>

F<sub>m</sub> A<sup>b</sup> C<sup>7</sup> F<sub>m</sub> C<sup>7</sup> B<sup>b</sup><sub>m</sub> C<sup>7</sup> F<sub>m</sub>

**B** F C<sup>7</sup> F B<sup>b</sup> F<sup>7</sup> B<sup>b</sup>

C<sup>7</sup> F<sub>m</sub> C<sup>7</sup> F<sub>m</sub>

C<sup>7</sup> F<sub>m</sub> C<sup>7</sup> F<sub>m</sub>

**C** C<sup>7</sup> F<sub>m</sub> C<sup>7</sup> F<sub>m</sub> F<sup>7</sup>

B<sup>b</sup><sub>m</sub> F<sup>7</sup> B<sup>b</sup><sub>m</sub> C<sup>7</sup> F<sub>m</sub>

C<sup>7</sup> F<sub>m</sub> C<sup>7</sup> F<sub>m</sub> C<sup>7</sup> F<sub>m</sub>

# PALOMITA BLANCA.

VALS

Anselmo Aieta  
transcr maw

**A** Gm A7 Dm

E7 A7 Dm

Gm C7 F

Bb E7 A7

Gm A7 Dm

E7 A7 Dm

Gm C7 F

Bb E7 A7



**B**

D A<sub>7</sub>

D

F<sup>dim</sup> A<sub>7</sub>

G F<sup>dim</sup> D A<sub>7</sub>

D A<sub>7</sub>

D B<sub>7</sub>

E<sup>m</sup> A<sub>7</sub>

D A<sub>7</sub> D

*PALOMITA BLANCA p2*

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# PAPAS CALIENTES.

TANGO MILONGA

Eduardo Arolas  
transcr. matw

**A** D<sup>7</sup> G

A<sup>m</sup> D<sup>7</sup> G D<sup>7</sup>

G C D<sup>7</sup> G FINE.

**B** G<sup>m</sup> D<sup>7</sup> G<sup>m</sup> D<sup>7</sup>

G<sup>m</sup> F<sup>7</sup> B<sup>b</sup>

D<sup>7</sup> G<sup>m</sup> G

**C** C G<sup>7</sup> C G<sup>7</sup>

C G<sup>7</sup> C

F C G<sup>7</sup> C D.C.

# PEDACITO DE CIELO.

VALS

Enrique Francini (1942)  
transcr maw

**A**

Em B7 Em E7 Am E7 Am

F#7 B7 Em Am Em B7 Em

Em B7 Em E7 Am E7 Am

F#7 B7 Em Am B7 E(m)

**B**

E C#7 F#m B7 E

F#m B7 E

C#7 F#m G#7 C#m

*to repeat*

A E C#7 F#m B7 E

*to finish*

E9 E7 A Am E C#7 F#m B7 E

# PENA MULATA.

MILONGA

Sebastián Piana (1940)  
transcr maw

8va

(8va), (A) (E7)

**A**  $A_m$

$E_7$   $A_m$   $E_7$   $A_m$

$A_m$

$E_7$   $A_m$   $E_7$   $A$   
FINE.

**B**  $E_7$

$A$   
D.C.

# EL POLLO RICARDO.

TANGO

Luis Alberto Fernández (1911)  
transcr marw

The musical score for 'El Pollo Ricardo' is written in 2/4 time. It consists of ten staves of music. The key signature is one flat (B-flat). The score includes various chords and a 'FINE' marking. The chords are: D<sub>m</sub>, A<sup>7</sup>, A<sup>7</sup>, D<sub>m</sub>, A<sup>7</sup>, D<sub>m</sub>, F, A<sup>7</sup>, D<sub>m</sub>, B<sub>b</sub>, A<sup>7</sup>, D, A<sup>7</sup>, D, E<sup>7</sup>, A<sup>7</sup>, D, A<sup>7</sup>, D, E<sup>7</sup>, A<sup>7</sup>, D, D, A, C, G, G<sub>m</sub>, D<sub>m</sub>, A<sup>7</sup>, D, A, C, G, G<sub>m</sub>, D, (G<sup>#</sup>°7), A<sup>7</sup>, D.

# POR UNA CABEZA.

TANGO CANCIÓN

Carlos Gardel  
transcr maw

**A**

Chord symbols for Section A: A, E7, A, A7, D, Dm, A, B7, E7, A.

**B**

Chord symbols for Section B: Am, Em, F, C, Dm, Am, B7, E7, A.

## MILONGA

1

1

1

1

1

1

1

1

\_\_\_\_\_

1

1

1

*Juan De Dios Filiberto*  
transcr maw

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The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The score is divided into nine staves, each containing a melodic line with various chords indicated above the notes. The chords are labeled as A7, Dm, and Gm. The notation includes eighth and sixteenth notes, rests, and bar lines. The final staff ends with a double bar line.

QUEJAS DE BANDONEÓN p2  
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# RECUERDO.

TANGO

*Oswaldo Pugliese (1919)*  
transcr marw

Chord symbols: F#m, C#7, F#m, A, D, D7, C#7, E7, A, C#7, F#m, F#7, Bm, C#7, D, C#7, F#m, F#m, Bm, C#7, F#m, F#7, Bm, C#7, F#m.

C#7 F#m E7  
 A C#7 F#m  
 C#7 F#m /E D7 C#7 F#m  
 C#7 F#m  
 E7 A  
 C#7 F#m  
 D C#7 F#m  
 D C#7 F#m

RECUERDO p2

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# RECUERDOS DE PARIS.

TANGO

Mario Canaro  
transcr maw

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of three sharps (F#, C#, G#). The score consists of eight staves of music. Chords are indicated above the staff at various points: C#m, F#m, G#7, C#m, C#7, F#m, D#7, G#7, C#m, F#m, G#7, C#m, C#7, F#m, C#m, G#7, C#m, G#7, and C#m. The melody is composed of eighth and sixteenth notes, with some rests and ties. The final staff ends with a double bar line.

# RE FA SI.

TANGO

Enrique Delfino  
transcr marw

Chord symbols: D, F#7, Bm, A7, D, A7, D, A7, D, A7, Dm, C7, F, A7, Dm, Bb, Dm, G#o7, A, E7, A, E7, A7, D, A, E7, A, D, A, E7, A.

# RELIQUIAS PORTEÑAS.

MILONGA

Graciano de Leone  
transcr maw

**A**  $F_m$   $C^7$

$F_m$   $C^7$

$F_m$   $C^7$   $F_m$   $B_b m$

$C^7$   $F_m$  *FINE.*

**B**  $C^7$   $F_m$   $C^7$

$F_m$   $C^7$   $F_m$   $C^7$

$F_m$   $C^7$   $F_m$

**C**  $E_b^7$   $A_b$

$E_b^7$   $A_b$

$E_b^7$   $A_b$   $E_b^7$   $A_b$

$E_b^7$   $A_b$   $D_b$

$E_b^7$   $A_b$   $E_b^7$   $A_b$

# RODRÍGUEZ PEÑA.

TANGO

Vicente Greco  
transcr marw

**A**

**B**

*FINE.*

*D.C.*

# ROMANCE DE BARRIO.

VALS

Anibal Troilo (1947)  
transcr maw

**A** Dm E7 Bb7 A7 Dm

D7 Gm C7 F A

Dm E7 Bb7 A7 Dm D7

Gm C7 F A7 Dm Gm A7 Dm

**B** A7 Dm C7

F A7 Dm Bb

A7b5 D7 Gm Dm

A7 Dm D7 Gm

Dm A7 Dm



## MILONGA

*transcr maw*

*FINE.*

# SI SOY ASÍ.

TANGO

Francisco J Lomuto (1933)  
transcr marw

**A**  $E_m$   $B_7$   $E_m$

$B_7$   $E_m$

$D_7$   $G$   $B_7$   $E_m$

$B_7$   $E_m$

**B**  $B_7$   $E_m$

$B_7$   $E_m$

$D_7$   $G$   $B_7$   $E_m$

$B_7$   $E_m$

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# SUR.

TANGO

Anibal Troilo  
transcr maw

**A** D Am7 D7 Gm Bb7 A

Gm Dm E7 Bb7 A7

D A7 D D7 Gm7 C7 F A7

Dm Bb7 A7 Dm

**B** A7 Dm Eb7 D7

Gm C7 F Bb7 A7

Gm Dm A7 Dm D

Gm Dm A7 D(Maj)

# TABACO.

TANGO

Armando Pontier (1944)  
transcr maw

**A**

Section A, measures 1-8. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The notation includes various chords: D7, Gm, G7, Cm, Gm, D7, Gm, and D7. The melody consists of eighth and sixteenth notes, often beamed together.

**B**

Section B, measures 9-16. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The notation includes various chords: Gm, D7, Gm, D7, Gm, D7, Cm, D7, Gm, D7, Gm, Cm, D7, Gm, D7, Gm, and D7. The melody continues with eighth and sixteenth notes, maintaining the tango style.

# TAQUITO MILITAR.

MILONGA

Mariano Mores  
transcr maw

NC (A<sub>m</sub>) **A** (E<sup>7</sup>)

(A<sub>m</sub>)

**B** G<sup>7</sup> C

A<sup>7</sup> D<sub>m</sub> G

**C** C A<sub>m</sub> E<sup>7</sup>

A<sub>m</sub> G

**D** C A<sub>m</sub> E<sup>7</sup>

A<sub>m</sub> E<sup>7</sup> A<sub>m</sub> E<sup>7</sup>

A<sub>m</sub> G C D<sub>m</sub> C E A<sub>m</sub> G F<sup>7</sup> E

NC (8<sup>vb</sup>) (D<sub>m</sub>)

E A<sub>m</sub>

# TODA MI VIDA.

TANGO

Anibal Troilo  
transcr maw

**A**

OPTIONAL COUNTERMELODY

**B**

# LA TORCACITA.

TANGO

José Martínez  
transcr. marx

**A**

**B**

**C**

# EL TORITO.

TANGO MILONGA

Ángel Villoldo (~1905)  
transcr. marw

**A** F D<sup>7</sup> G<sub>m</sub>

G<sup>7</sup> C<sup>7</sup> F

F D<sup>7</sup> G<sub>m</sub>

G<sup>7</sup> C<sup>7</sup> F

**B** F C<sup>7</sup>

F

C<sup>7</sup>

F

**C** D<sub>m</sub> D<sup>7</sup>

G<sub>m</sub> D<sub>m</sub> A<sup>7</sup> D<sub>m</sub>



# LA TRAMPERA.

MILONGA

Anibal Troilo  
transcr maw

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff. The score includes a repeat sign at the beginning and ends with a double bar line and a repeat sign, followed by 'D.C.' (Da Capo). The word 'FINE.' appears at the end of the fifth staff.

Chords and other markings in the score include:

- Staff 1: D, A7, D
- Staff 2: A7, D, A7
- Staff 3: D, A7, D
- Staff 4: D7, G, C7, F, A7, D
- Staff 5: A7, D, A7, D, FINE.
- Staff 6: A7, D, Dm, A7
- Staff 7: Dm, D7, Gm, C7, F, Bb, Em7b5, A7
- Staff 8: Dm, Dm/C, Bm7b5, Gm/Bb, Dm/A, G#o7, A7
- Staff 9: D, A7
- Staff 10: D, A7, D, D.C.

# TRENZAS.

TANGO

Armando Pontier (1944)  
transcr maw

**A**

Section A consists of four staves of music in 2/4 time, key of B-flat major. The first staff begins with a D<sub>m</sub> chord. The second staff contains C<sub>7</sub>, F, A<sub>7</sub>, and D<sub>m</sub> chords. The third staff contains D<sub>m</sub>, D<sub>7</sub>, and G<sub>m</sub> chords. The fourth staff contains C<sub>7</sub>, F, A<sub>7</sub>, and D<sub>m</sub> chords.

**B**

Section B consists of four staves of music in 2/4 time, key of B-flat major. The first staff begins with a G<sub>m</sub> chord. The second staff contains G<sub>m</sub>, A<sub>7</sub>, and D<sub>7</sub> chords. The third staff contains G<sub>m</sub> and A<sub>7</sub> chords. The fourth staff contains D<sub>7</sub> and G<sub>m</sub> chords.

# EL ÚLTIMO CAFÉ.

TANGO CANCIÓN

Héctor Stamponi (1963)  
transcr maw

**A**

**B**

# UNO.

TANGO

Mariano Mores (1943)  
transcr marw

Chord symbols and musical notation are provided for each staff. The notation includes eighth and sixteenth notes, rests, and bar lines. The key signature is two sharps (F# and C#) and the time signature is 2/4.

# VOLVER.

TANGO CANCIÓN

Carlos Gardel  
transcr. marw

**A**

Chords for Section A: Dm, A7, Dm, F, C7, F, A7, Dm, Bb, A, Gm, Dm, E7, A7, Dm, Eø7, Dm, Gm, Dm, A7, Dm.

**B**

Chords for Section B: D, A7, D, Gm, D, A7, D, G, Gm, D, B7, Em, Fdim, F#m, G, F#m, Em, D, B7, Em, B7, Em, A7, D, Gm, D, A7, D.

# YIRA... YIRA...

TANGO CANCIÓN

Enrique Santos Discepolo (1930)  
transcr marw

**A**

Chords for Section A:

- Staff 1: B<sub>m</sub>, F#<sup>7</sup>, B<sub>m</sub>, F#<sup>7</sup>, B<sub>m</sub>, A<sup>7</sup>, D, A<sup>7</sup>
- Staff 2: D, F#<sup>7</sup>, B<sub>m</sub>, G, D
- Staff 3: A<sup>7</sup>, D, B<sub>m</sub>, F#<sup>7</sup>, B<sub>m</sub>, F#<sup>7</sup>, B<sub>m</sub>, A<sup>7</sup>
- Staff 4: D, E<sub>m</sub>, B<sub>m</sub>, F#<sup>7</sup>, B<sub>m</sub>

**B**

Chords for Section B:

- Staff 5: D, G, D
- Staff 6: A<sup>7</sup>, D, A<sup>7</sup>, D
- Staff 7: G, D
- Staff 8: A<sup>7</sup>, D, A<sup>7</sup>, D

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